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306: Day

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306: Day

Full SCORE

306: Day
Opening

♩=80

X4

High percussion

Low Percussion

Piano

♩=80

pp

Ped.

Voice 3

Vc.

Pno.

mf *ff*

ff *pp*

p

We are go - ing

Voice 2

Voice 3

Vc.

Pno.

mf *ff*

ff *p*

p

for - ward

We are go - ing

We are go - ing

Ped.

2

16

Voice 1

Voice 2

Voice 3

Vc.

Pno.

p

p

p

mf *ff*

ff *p*

for - ward

We are go - ing for -

We are go - ing for -

We are go - ing for -

==

21

Voice 1

Voice 2

Voice 3

Vc.

Pno.

mf *ff*

ff

ward

ward

ward

Ped.

25 *p* *f* 3

Voice 1 We are go - ing for - ward.

Voice 2 We are go - ing for - ward.

Voice 3 We are go - ing for - ward.

Vc.

Pno. *p* *f* *pp* *f*

Red.



30 *mf*

Voice 1 You can starve us and throw us in pri - son or kill

Voice 2 You can starve us and throw us in pri - son or kill

Voice 3 You can starve us and throw us in pri - son or kill

H.P. *ff*

L.P. *ff*

Vc. *pp* *mf*

Pno. *pp* *f* *pp*

Red.

45

Voice 1 *ff* we will be heard.. 5

Voice 2 *ff* we will be heard..

Voice 3 *ff* we will be heard..

H.P. *p* *ff*

L.P. *p* *ff*

Vc. *p* *ff* *f*

Pno. *f*

49

Voice 1

Voice 2

Voice 3

END OF SCENE

FIGHT AT THE END OF THE SCENE OF SCENE 1

H.P. *ff*

L.P. *ff*

Vc. *ff* *mf* *gliss.* Fight breaks out.

Pno. *ff* *f*

54

Vc.

Pno.

pp

Ped.



Mrs Byers

57

Voice 1

Vc.

Pno.

pp

You've come back to me. You've come back to me at



64

Voice 1

Pno.

p

last! Is it real-ly you my dar-ling boy?? It's real-ly you my dar-ling Joe! You've

70

Voice 1

come back to me! _____ Don't run away again, Joe. Please. I want to hear all your news.

Pno.

mp

pp

Ped.



$\text{♩} = 90$

75

pizz.

Vc.

pp

Pno.

ppp

Ped.





80

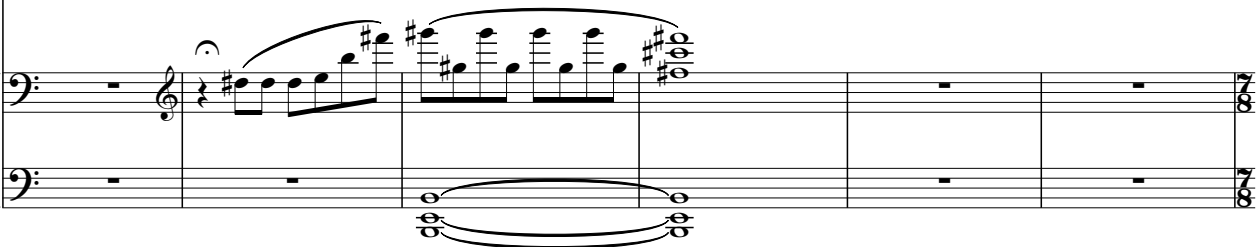
SCENE STARTS
.....HERE


Vc.

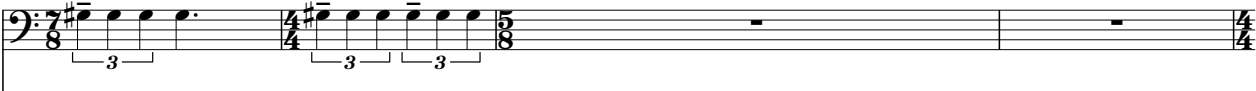
Pno.

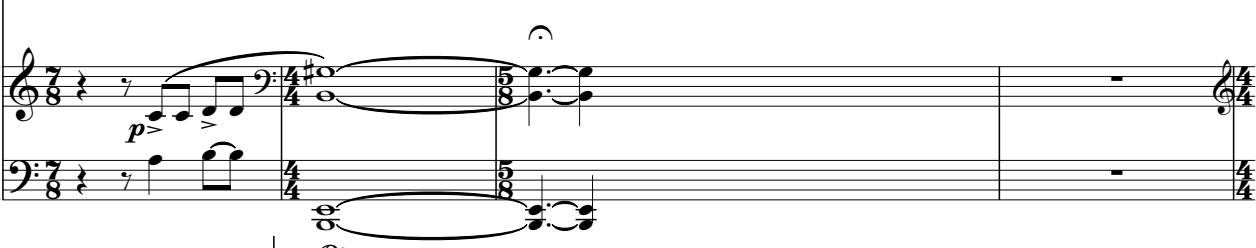
85  Sting 1

Vc. 

Pno. 


91  Fucking Bitch....

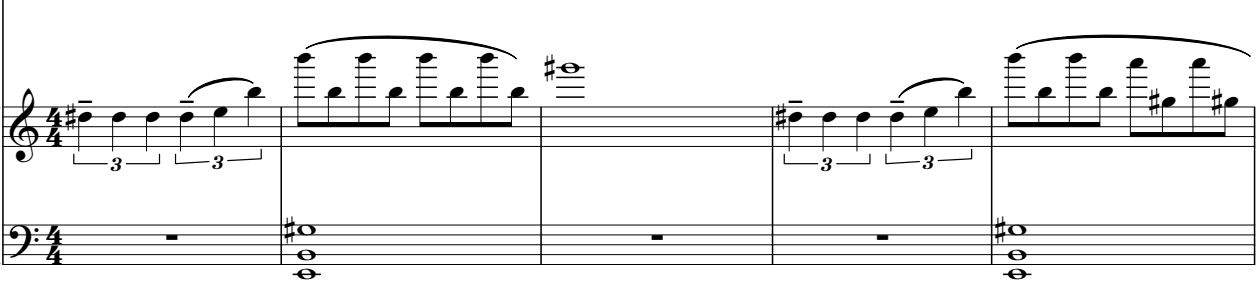
Vc. 

Pno. 

Red.


95 END OF SCENE

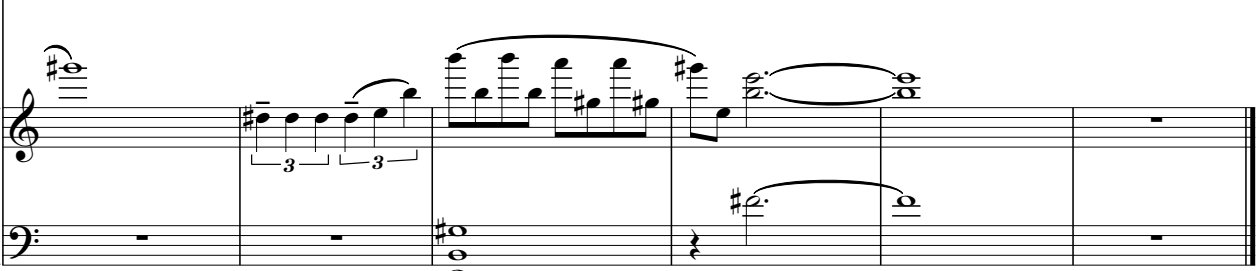
Vc. 

Pno. 

Red.

100

Vc. 

Pno. 

Red.

We Build Bombs

♩.=100

Score for the first system of "We Build Bombs". The tempo is marked as ♩.=100. The score includes staves for All Voices, Cymbals, Bass Drum, Violoncello, and Piano.

The key signature is one sharp (F#) and the time signature is 6/8. The music features a repeating rhythmic pattern in the lower strings and piano, with a double bar line indicating a repeat. The piano part includes dynamic markings *ff* and *f*.



Score for the second system of "We Build Bombs". The score includes staves for All, Cym., B. D., Vc., and Pno.

The key signature is one sharp (F#) and the time signature is 6/8. The music features a repeating rhythmic pattern in the lower strings and piano, with a double bar line indicating a repeat. The piano part includes dynamic markings *ff* and *f*. The vocal part includes the lyrics "We build".

13 *ff*

All *bombs for our brave boys! We build bombs for our brave*

Cym.

B. D.

Vc.

Pno.



20 *p*

All *boys! We build bombs for our brave boys.*

Cym.

B. D.

Vc.

Pno.

27

Solo

Ten hours__ a day__

Cym.

B. D.

pp

f *p*

Vc.

gliss.

p

Pno.

p

Ped.



32

Solo

Eight in the mor-ning til one__

Vc.

Pno.

Ped.

4 36 *mp*

Solo *With an hour for lunch! And back a*

Vc.

Pno.

Red.



41

Solo *gain til six!*

All *We Work!*

Cym.

B. D.

Vc.

Pno.

ff

ff

ff

Red.

46

All

We Work!

We

Cym.

B. D.

Vc.

Pno.

Ped.

5



52

All

Work!

f

We build bombs for

Cym.

B. D.

Vc.

Pno.

Ped.

The musical score for measures 52-55 is written for a five-part ensemble. The vocal part (All) begins with a rest in measure 52, followed by the lyrics 'Work!' in measure 53. The instrumental parts (Cym., B. D., Vc., and Pno.) provide a rhythmic and harmonic accompaniment. The cymbal part (Cym.) features a series of eighth notes. The bass drum part (B. D.) features a series of eighth notes. The violin part (Vc.) features a series of eighth notes. The piano part (Pno.) features a series of eighth notes. The score includes a variety of musical notation, including rests, notes, and dynamic markings. The lyrics 'We build bombs for' are written below the vocal part in measure 55.

58

All

our brave boys. We build bombs for our brave boys.

Cym.

B. D.

Vc.

ff

Pno.

mp

Red.



65

Solo

mf

Stea dy on. Stea-dy on, girls.

Vc.

p

Pno.

Red.

70 *mf*

Solo You can lose a hand or an eye if you don't take

Vc.

Pno.

Red.



75 *ff*

Solo care when you work!

All *ff* work! We

Cym. *ff*

B. D. *ff*

Vc. *ff*

Pno. *ff*

Red.

80

All *work!* *We* *work!*

Cym.

B. D.

Vc.

Pno.

Red.



86

All *ff* *We build bombs for our brave boys.*

Cym.

B. D.

Vc.

Pno.

ff

gliss.

Red.

92

All

We build bombs for our brave boys.

Cym.

B. D.

Vc.

gliss.

gliss.

p

Pno.

mf

Red.



98

Solo

mf

p

Back home at night — Our skin yel - low as can -

Vc.

Pno.

p

Red.

103 *ff*

Solo

ar - ies_____ And it on - ly

Vc.

Pno. *f*

Ped._____ Ped.



108

Solo

makes it worse when we Wash!

All

Wash! We build

Cym.

B. D.

Vc.

Pno. *f*

Ped.

114 ♩=150 11

All *bombs for our brave boys.*

Harm. *Two Harmonicas In C*

Cym.

B. D.

Vc. *pp* *gliss.* *pp*

Pno. *pp*

Ped. *Ped.*

==

119 *p*

Solo *Yes-ter-day, I saw a train co-ming in*

Harm.

B. D.

Vc.

Pno.

123

mp *mf*

Solo

with the woun - ded There were so

Harm.

B. D.

Vc.

Pno.



127

mp *f*

Solo

ma - ny.

All

How ma - ny, How ma - ny, How ma - ny?

Harm.

B. D.

Vc.

Pno.

130 *mp* 13

Solo *mp* I did-n't know there could be so

All *p* How ma-ny? How ma-ny?

Harm.

B. D.

Vc.

Pno. *p*



133

Solo ma - ny

All so ma - ny. So ma - ny, so ma - ny.

Harm.

B. D.

Vc.

Pno.

14 135

All *mf*
So ma-ny, so ma ny. It's hell.

Harm.

B. D.

Vc. *mf*

Pno. *mf*



139

All *f* *ff*
It's fuc-king hell. It's hell.

Harm.

Cym. *f*

B. D.

Vc. *mf* *mf*

Pno. *mf*

143

♩ = 100

All

Cym.

B. D.

Vc.

Pno.

ff

ff

ff

We build bombs for



148

All
our brave boys. We build bombs for

Cym.

B. D.

Vc.

Pno.

152

All

our brave boys. We build bombs. We build bombs.

Cym.

B. D.

Vc.

Pno.



158

All

We build bombs. We build bombs. We build bombs.

Vc.

Pno.

SLOWER

164 *p*

All *We build bombs for our brave boys.*

Vc. *pp*

Pno. *pp*

=

Rubato and slower

169

Vc. *mf*

Pno.

7. A Tea Shop

♩=80

Piano - all to be played on right hand only

p

Ped.

Violoncello



I Pushed It Down

7

CUE

Pno.

p

Ped.

Vc.

arco

mp



13

Gertrude

When I got the let-ter, I

Pno.

Ped.

Vc.



18

Gertrude

pushed it down in - side my blouse. And shut my mouth When I got the

Pno.

Vc.

Ped.

Detailed description: This system contains measures 18 through 21. Gertrude's vocal line starts in 3/4 time, moves to 4/4 for measures 19-20, and returns to 3/4 for measure 21. The piano accompaniment features a steady eighth-note pattern in the right hand and rests in the left hand. The violoncello part consists of a single melodic line in bass clef. A pedal point is marked for the piano part at the end of measure 21.

22

Gertrude

let-ter, I pushed it down I pushed it down, there's no-thing to say—

Pno.

Vc.

Ped.

Detailed description: This system contains measures 22 through 25. Gertrude's vocal line continues in 3/4, 4/4, and 3/4 time signatures. The piano accompaniment maintains its rhythmic pattern. The violoncello part continues with its melodic line. A pedal point is marked for the piano part at the end of measure 25.

26

Gertrude

Pno.

Vc.

arco

Detailed description: This system contains measures 26 through 29. Gertrude's vocal line continues in 4/4 time. The piano accompaniment continues with its rhythmic pattern. The violoncello part continues with its melodic line. The word 'arco' is written above the violoncello staff in measure 26.

31 angrier..

Gertrude

When I got the let - ter, I pushed it down I...

Pno.

mf

Ped.

Vc.

34

Pno.

Steven continues to play quietly in the background until the line:
"Gertrude, promise that we will never speak of this again."

Nellie Visits Stephen

As Gertrude ends previous scene, begin.

The musical score is for a piece titled "Ladies who hammer". It is in 4/4 time with a tempo of 100 beats per minute. The score features four staves: a percussion staff for "Ladies who hammer", a piano staff, and a cello staff. The percussion part consists of a rhythmic pattern of eighth notes and quarter notes, with dynamics of *f* and *mp*. The piano part is a complex arrangement of eighth and sixteenth notes, with dynamics of *mf* and *f*. The cello part is a simple bass line with dynamics of *mf* and *f*.

Ladies who hammer

Delay

Piano

Violoncello

The musical score is for the piece "The Wind" by Gustav Mahler, from his Symphony No. 2. It is arranged for a four-part ensemble: L.H. (Left Hand), Delay, Pno. (Piano), and Vc. (Violoncello). The score is in 6/8 time and consists of 6 measures. The L.H. part is written in a single staff with a treble clef and a key signature of one flat (B-flat). It features a melodic line with eighth and sixteenth notes, and rests. The Delay part consists of two staves, treble and bass, with a key signature of one flat. It features a complex, rhythmic pattern with many beamed notes and rests. The Pno. part also consists of two staves, treble and bass, with a key signature of one flat. It features a complex, rhythmic pattern with many beamed notes and rests. The Vc. part is written in a single staff with a bass clef and a key signature of one flat. It features a simple, rhythmic pattern with eighth and sixteenth notes, and rests. The score includes dynamic markings: *mf* (mezzo-forte) at the beginning and end of the Vc. part, and *mf* at the end of the Delay part. The score is presented in a clean, black and white format with a white background and black musical notation.

11

L.H.

Delay

Pno.

Vc.

p

mp

The musical score for measures 11-15 is as follows:

- Measure 11:** L.H. has a treble clef and a key signature of one flat. It begins with a series of eighth notes (G4, A4, B4, C5) with accents. The Delay staff has a complex melodic line. The Pno. staff has a bass line and chords. The Vc. staff has a single note (G2) with a fermata and a mezzo-piano (mp) dynamic marking.
- Measure 12:** L.H. has a series of eighth notes (D5, E5, F5, G5) with accents. The Delay staff has a complex melodic line. The Pno. staff has a bass line and chords. The Vc. staff has a single note (G2) with a fermata and a mezzo-piano (mp) dynamic marking.
- Measure 13:** L.H. has a series of eighth notes (A5, B5, C6, D6) with accents. The Delay staff has a complex melodic line. The Pno. staff has a bass line and chords. The Vc. staff has a single note (G2) with a fermata and a mezzo-piano (mp) dynamic marking.
- Measure 14:** L.H. has a series of eighth notes (E6, F6, G6, A6) with accents. The Delay staff has a complex melodic line. The Pno. staff has a bass line and chords. The Vc. staff has a single note (G2) with a fermata and a mezzo-piano (mp) dynamic marking.
- Measure 15:** L.H. has a series of eighth notes (B6, C7, D7, E7) with accents. The Delay staff has a complex melodic line. The Pno. staff has a bass line and chords. The Vc. staff has a single note (G2) with a fermata and a mezzo-piano (mp) dynamic marking.

16 Stephen: They've set us to building coffins.

S. H.

The musical score for measure 16 is as follows:

- Measure 16:** S. H. has a treble clef and a key signature of one flat. It begins with a series of eighth notes (G4, A4, B4, C5) with accents.

17 STING 1

S. H. *f*

Delay

Pno.

Vc. *p* *mp* *pp*

22 STING 2

S. H. *f*

Delay *mp*

Pno. *mp*

Vc. *mf* *pp*

The WARDEN
KNOCKS:
HURRY ALONG...

28

L.H. *f*

Delay

Pno. *p*

Vc. *pp*

33

Delay

Pno.

Vc.

37

Delay

EXIT SCENE - CELLO HOLDS INTO NEXT SCENE

Pno.

pp

Vc.

pp

The musical score consists of three staves. The top staff, labeled 'Delay', is in treble clef and contains a melodic line with a repeat sign. The middle staff, labeled 'Pno.', is in grand staff (treble and bass clefs) and contains a piano accompaniment with a *pp* dynamic marking. The bottom staff, labeled 'Vc.', is in bass clef and contains a cello line with a *pp* dynamic marking. The title 'EXIT SCENE - CELLO HOLDS INTO NEXT SCENE' is centered above the piano and cello staves. The score ends with a double bar line and repeat dots.

Dear Mrs Morton/
Gertrude and her Neighbour

♩.=120

X4

Woman 1

Woman 2

Woman 3

Woman 4

Violoncello

Piano

f

mf

Red.

8

4

Vc.

Pno.

f

p

Red.

13

4

found I was ex - pec - ting not long af - ter

Vc.

Pno.

mf

Red.

2 18

4

he went a - way. I saw the post man_ on the street.

Vc.

Pno.

Ped.

26

4

And I knew he was co- ming_ for me._____

Vc.

Pno.

mf

p

Ped.

33

3

It was Mon-day mor-ning when I got the let - ter_____ I did - n't_____ have

Vc.

Pno.

p

f

Ped.

40

3

long to go. *p* I saw the post man on the street.

4

p I saw the post man on the street. And I

Vc.

Pno.

p

Ped.

47

1

And I knew he was com-ing for me *f*

2

And I knew he was com-ing for knew he was com-ing for *f*

3

And I knew he was com-ing for knew he was com-ing for knew he was com-ing for *f*

4

knew he was com-ing for knew he was com-ing for knew he was com-ing for knew he was com-ing for me *f*

Vc.

f

Pno.

p *f*

Ped.

4 53

1

2

3 *p*
Dear Mis-sus Mor-ton_ I'm sor-ry_ to tell you

4

Vc.

pp

Pno.

pp

Ped.

61

1 et - cet-er-a_

2 et - cet-er-a_

3 et - cet-er-a_

4 et - cet-er-a_

Vc.

p

Pno.

Ped.

69

2

p

Dear Mis-sus Mor-ton__ I'm sor-ry__ to

Vc.

Pno.

76

1

Dear Mis-sus Mor-ton__ I'm

2

tell you et-cet-er-a__ et-cet-er-a__ et-cet-er-a__

3

Dear Mis-sus Mor-ton__

4

Dear Mis-sus Mor-ton

Vc.

Pno.

83

1 sor - ry_ to tell you. et - cet-er-a et - cet-er-a et - cet-er-a et-

2 Dear Mis-sus Mor - ton et - cet-er-a et - cet-er-a et-

3 I'm sor - ry_ to tell you. et - cet-er-a I'm sor - ry_ to

4 I'm sor - ry_ to tell you. Dear Mis-sus Mor- ton

Vc.

Pno.

Red.

90

1 cet-er-a Dear Mis-sus Mor-ton I'm sor - ry_ to tell you. et-

2 cet-er-a I'm sor - ry_ to tell you. et - cet-er-a

3 tell you. Et -cet-er-a et - cet-er-a I'm

4 I'm sor - ry_ to tell you. et-cet-er-a et-

Vc.

Pno.

Red.

97

1 *mf* 7

2 *mf*

3 *mf*

4 *mf*

Vc.

Pno.

Red.

et - er - a I'm sor - ry to tell you. et - cet - er - a

et - cet - er - a I'm sor - ry to tell you. et - cet - er - a

sor - ry to tell you. et - cet - er - a et - cet - er - a

cet - er - a et - cet - er - a et - cet - er - a et - cet - er - a

105

1

2

3

4

Vc.

Pno.

pp

Red.

112

Vc. *mf*

Pno.

Red.

8 119

1 *p* I saw the post man on the street.

2 *p* I saw the post man on the street.

3 *p* I saw the post man on the street. *f* And I

4 *p* I saw the post man on the street. *f* And I knew he was com-ing for

Vc. *mf*

Pno. *p* *mf*

Ped.

125

1 *f* And I knew he was com ing forknew he was com ing forknew he was com ing forknew he was com ing for

2 *f* And I knew he was com ing forknew he was com ing forknew he was com ing forknew he was com ing for

3 knew he was com ing forknew he was com ing forknew he was com ing forknew he was com ing forknew he was com ing for

4 knew he was com ing forknew he was com ing forknew he was com ing forknew he was com ing forknew he was com ing for

Vc.

Pno.

131

1 knew he was com-ing for knew he was com-ing for knew he was com-ing for knew he was com-ing for knew he was com-ing for

2 knew he was com-ing for knew he was com-ing for knew he was com-ing for knew he was com-ing for knew he was com-ing for

3 knew he was com-ing for knew he was com-ing for knew he was com-ing for knew he was com-ing for knew he was com-ing for

4 knew he was com-ing for knew he was com-ing for knew he was com-ing for knew he was com-ing for knew he was com-ing for

Vc.

Pno. *f*

Mrs Byers
At Her Door

Good Morning.

Is there anything for Byers?

137 $\text{♩} = 60$

1 *pp* me. _____

2 *pp* me. _____

3 *pp* me. _____

4 *pp* me. _____

Vc. *pp*

Pno. *pp*

Gertrude
in her bedroom

Neighbour:
It's alright for married girls....

147 $\text{♩} = 90$

3 Ah Ah Ah _____

4 Ah Ah Ah _____

Vc. *pp* *p*

Pno. *pp*

Red. _____

158 Gertrude moves to the window
but the neighbour takes her arm.

3

4

Vc.

p

Pno.

pp

ℓ

167 Gertrude: I remember the day before Harry left.... ...build us a big house: Did I ever tell you he was a builder?

3

Vc.

Ah

Pno.

ℓ

174I slapped him for that: It could be a thousand years ago.... EXIT SCENE MUSIC

3

Vc.

pp

Pno.

ℓ

180

Vc. pizz. *pp* arco *pp* arco

Held into Talk to Me

Pno.

The musical score consists of two staves. The top staff is for Violoncello (Vc.) and the bottom staff is for Piano (Pno.). The Vc. part begins at measure 180 in 4/4 time, playing a pizzicato line with a fortissimo (pp) dynamic. It then switches to arco in 6/4 time, continuing the pizzicato line. The Pno. part is in 4/4 time, featuring a complex rhythmic pattern of eighth and sixteenth notes, with a fortissimo (pp) dynamic. The score includes a fermata over the final measure of the Vc. part, labeled 'Held into Talk to Me'.

Talk To Me

♩=100

Wife 1

Violoncello

Piano - with effect

p

Drench in pedal

What's up, my love?

1

Vc.

Pno.

Did-n't you hear me cal-ling you? Why

1

Vc.

Delay

Pno.

aren't you tal- king? Dar- ling? Hel-

pp

pp

With delay - 1 sec (half volume)

13

1

lo? Is there an - y - bo - dy there?_____

Vc.

Delay

Pno.



15

1

It's me. Your wife.... Boo!

Vc.

Delay

Pno.

17

1

Talk to me._

Vc.

Delay

Pno.

p



21

1

Talk to me!_

What are you loo-king at,

Vc.

Delay

Pno.

24

1

sil - ly boy? There's not-hing out there. And I'm stood right here.

Vc.

Delay

Pno.



27 *f*

1

Talk to me!_ Talk to me!_

Vc.

Delay

Pno.

30 *mf*

1 Are you cry-ing? Are you cry-ing, my love? Why are you

Vc. *mf*

Delay *mp*

Pno. *mp*



33 *f*

1 cry-ing? Please don't... Dar - ling,

Vc. *f* *mf*

Delay *mp*

Pno. *mp*

37

1

Hel- lo? Dar - ling,

Vc.

Delay

Pno.



41

1

Is there an-y-bo dy there? I'm get-ting sick of this bare-ly said a word in

Vc.

Delay

Pno.

1

two days and it's not fair when you on-ly got a week of leave.

Vc.

Delay

Pno.

p

p

pp

p

pp

45

7

49

5 *mp* talk

4 *mp* talk

3 *mp* talk

2 *mp* talk to

1 *p* What's the point in com-ing home? if you aren't goin to *mp* talk to me

Vc.

Delay *p*

Pno. *p*

53

5

to me..

4

to me..

3

to me..

2

me..

1

Vc.

mf 3

Delay

mf *mp*

Pno.

mf *p*

Detailed description: This is a musical score for page 9, starting at measure 53. It consists of five vocal staves (labeled 1-5), a Violoncello (Vc.) staff, a Delay staff, and a Piano (Pno.) staff. The vocal parts are in a key with one flat (B-flat) and have lyrics 'to me..' and 'me..'. The Vc. part has a triplet marked 'mf'. The Delay and Pno. parts have dynamic markings 'mf' and 'mp'. The Pno. part also has a 'p' marking at the end of the section.

5

4

3

2

1

Vc.

Delay

Pno.

mf

What's up, my love?

mf

Talk to me my love.

mf

Dar-ling, hel-lo?

mf

Talk to me my love.

Talk to me now.

p

3

3

5
Dar-ling, hel-lo? What's

4
Dar-ling, hel-lo? What's up, my love?

3
Talk to me now... Talk to me now...

2
Talk to me my love.

1
Did-n't you hear me cal-ling you? Talk to

Vc.

Delay

Pno.

5 up, my love? Did-n't you hear me cal-ling you?

4 Did-n't you hear me cal-ling you? *mf* What's up, my love?

3 Dar-ling, hel-lo? Did-n't you hear me cal-ling you?

2 Talk to me now._

1 me__ my_love. Talk to me my

Vc.

Delay

Pno.

5
Did - n't you hear me cal - ling you?

4
Did - n't you hear me cal - ling you?

3
Did - n't you hear me cal - ling you?

2
Did - n't you hear me cal - ling you? Did - n't you hear me

1
love. Did - n't you hear me cal - ling you?

Vc.

Delay

Pno.

Detailed description: This is a musical score for a song, featuring five vocal parts (labeled 1 through 5) and instrumental accompaniment. The vocal parts are arranged in a descending order from top to bottom. Each vocal part has a melody line with lyrics underneath. The lyrics for all parts are: "Did - n't you hear me cal - ling you?". Part 1 includes the word "love." at the beginning. The instrumental parts include a Violoncello (Vc.), a Delay effect, and a Piano (Pno.). The Vc. part has a single note with a fermata. The Delay part consists of a guitar-like melody with a delay effect. The Pno. part provides a harmonic accompaniment with chords and moving lines in both hands.

70

5

Did-n't you hear me calling you?

4

Did-n't you hear me calling you?

3

Did-n't you hear me calling you?

What's up, my

2

cal - ling you? Talk to memy_love. What's up, my love?

1

Did-n't you hear me cal - ling you? Talk to me_ now. Talk to memy_ love._

Vc.

Delay

Pno.

The musical score is written for five vocal parts, a Violoncello (Vc.), a Delayed part, and a Piano (Pno.). The key signature has one flat (Bb), and the time signature is 3/4. The vocal parts are numbered 1 through 5. The lyrics are: 'Did-n't you hear me calling you?', 'What's up, my', 'cal - ling you?', 'Talk to memy_love.', 'What's up, my love?', 'Did-n't you hear me cal - ling you?', 'Talk to me_ now.', 'Talk to memy_ love._'. The Vc. part has a triplet of eighth notes. The Delay and Pno. parts provide harmonic support with various melodic and rhythmic patterns.

73

mf

Is there an - y - bo - dy there?___

Did-n't you hear me cal - ling you? What's up, my

love? Talk to me_ now. What's up, my love?

Dar - ling, hel - lo? Did-n't you hear me cal ling you? Talk___ to me.

Talk___ to me.

Vc.

Delay

Pno.

76

5

Did-n't you hear me cal-ling you? What's up, my

4

love? *P* Talk__ to me.__ Did-n't you hear me cal-ling you? What's up, my

3

P Talk__ to me. What's up, my love?

2

Did-n't you hear me cal-ling you? Talk__ to me.__

1

Did-n't you hear me What's up, my love? Talk to me__ now.__ *mf* Talk to me__

Vc.

Delay

Pno.

79

5 love? Did-n't you hear me?

4 love? Did-n't you hear me?

3 Did-n't you hear me cal - ling you?

2 Did-n't you hear me cal - ling you?

1 *pp* Talk to me now.

Vc. pizz. (very sad pizz. at that) *pp*

Delay

Pno. *pp*

♩=85

Ped.



82

1 Whisper

Dar - ling?

Vc.

Delay

Pno.

18

86

Vc.

arco

pizz.

arco

pizz.

Pno.

Red.

92

Vc.

arco

pizz.

arco

Pno.

Red.

98

Vc.

pizz.

arco

Pno.

Red.

104

Vc.

pizz.

arco

pizz.

arco

Pno.

Red.

109

Vc.

pizz. arco pizz.

p *f* *p*

Pno.

mf *pp*

Ped.

116

Vc.

arco pizz. pizz. arco pizz. arco pizz. arco

f *p* *mp* *f* *mp* *f* *mp* *f*

Pno.

pp *p* *mp*

Ped.

122

Vc.

pizz. arco pizz. arco

mp *f* *mp* *mf* *pp*

Pno.

mf *f* *f*

Ped.

128

Vc.

arco

stay arco

f *ff* *p* *p*

Pno.

mf *p*

Red.

134

Vc.

p *p* *p* *p* *p* *mf*

Pno.

Red. *Red.*

140

Vc.

f *pp* *pizz.* *p*

Pno.

145 Until the door knocks

Vc.

Pno.

Ped.

Nellie is Taken

♩=80

Repeat many times

Violoncello

ff

Piano -

ff

Vc.

4

Pno.

Sheriff.

7

Vc.

Pno.

The Sheriff Sings

9

Freely *p*

Sheriff. *p* M-rs El-ean-or Murray. You have been found guil-ty

Vc. wait in this bar for Steve to start *p*

Pno.

13

Sheriff. of at-tem-pling to spread dis - af-fec-tion in a time of war And fur-ther-more.

Vc.

Pno. *mf* *ff*

17

Sheriff. Threa-te-ning the life of a police wo-man. whilst in pur-suit of her du - ty.

Vc.

Nellie: Is it my turn?
Can I speak now?

21

Sheriff. *mp*

You are sen-tenced to three months in car-cer at-ion Si-lence!

Vc. *mp*

Pno. *mp*

Nellie: But I have something to say!
I want to tell the court exactly what...

24

Sheriff. *mp*

You do not have the right to speak now.

Vc. *mp*

Pno. *mp*

27

Sheriff. *Si - lence.* *You do not have the right*

Voices

Vc.

Pno.

Red.

30

Sheriff. *to speak*

Voices *Si - lence.*

Vc. *f*

Pno. *mf*

f *Red.*

32 *mf*

Voices

You do not have the right to speak now.

Vc.

Pno.

Red.

35

Voices

Si - lence. You do not have the right

Vc.

Pno.

Red.

38

Voices

to speak

Vc.

Pno.

Red.

42

Voices

Si - lence. *mf* You do not have the

Vc.

Pno.

Red.

42

43

44

45

Voices

right to speak now. Si - lence.

Vc.

Pno.

mp

Red.

45

46

47

48

49

Voices

You do not have the right to speak

Vc.

Pno.

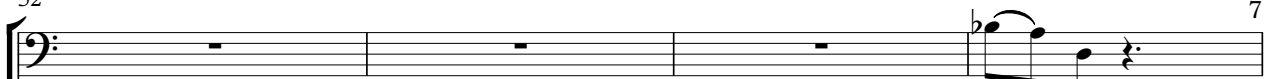
Red.

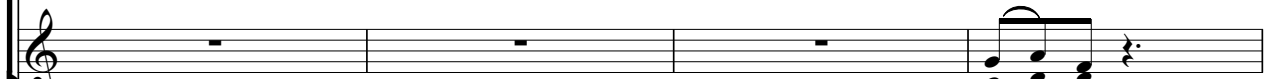
49


50


51


52 7

Sheriff. 

Voices 

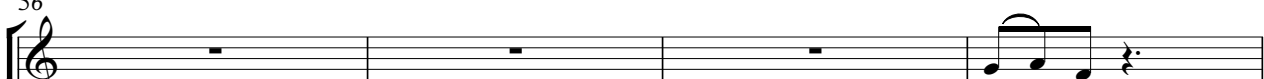
Vc. 


Pno. 


Red. 


Si - lence.

56

Voices 


Vc. 

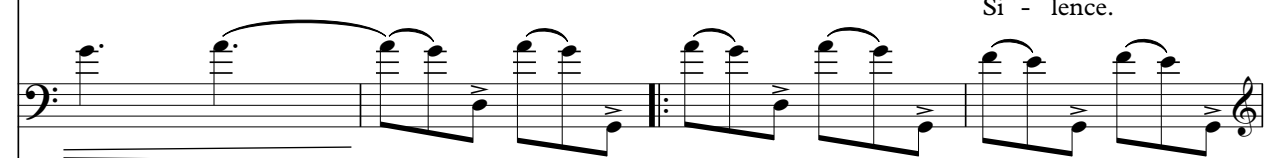
Pno. 


Red. 


Si - lence.

60

Voices 

Vc. 

Pno. 

Red. 

Si - lence.

8 64

Voices

Si - lence.

Vc.

Pno.

sf.

Ped.

68

Vc.

Pno.

sf.

Ped.

72

Vc.

Repeat if needed

f

Pno.

f

sf.

Ped.

76

Vc.

Pno.

Red.

Measures 76-79. The Violoncello (Vc.) part features a melodic line with slurs and accents. The Piano (Pno.) part has a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. Pedal points are indicated in the left hand of the piano part at measures 76, 77, and 79.

80

Vc.

Pno.

Red.

Measures 80-83. The Violoncello (Vc.) part continues the melodic line. The Piano (Pno.) part maintains the eighth-note accompaniment. Pedal points are indicated in the left hand of the piano part at measures 80, 81, and 83.

84

Vc.

Pno.

Red.

p

Measures 84-87. The Violoncello (Vc.) part concludes with a melodic phrase marked with a piano (*p*) dynamic. The Piano (Pno.) part continues the eighth-note accompaniment. Pedal points are indicated in the left hand of the piano part at measures 84, 85, and 87.

We Will Keep A-Going

♩=150

Score for the first system of "We Will Keep A-Going". The tempo is marked as ♩=150. The score includes staves for Voice 4, Voice 3, Voice 2, Voice 1, Solo Whistle, All Clap, All Stamp, Violoncello, and Piano.

Lyrics for Voice 1: Deep down be - yond race or

Violoncello and Piano parts are marked with *pp* and *p* respectively.

Score for the second system of "We Will Keep A-Going". The score includes staves for Voice 1, Vc., and Pno.

Lyrics for Voice 1: class be - yond need or in - tinct

Violoncello (Vc.) and Piano (Pno.) parts continue with their respective musical notation.

Score for the third system of "We Will Keep A-Going". The score includes staves for Voice 1, Vc., and Pno.

Lyrics for Voice 1: we are all hu - man be - ings

Violoncello (Vc.) and Piano (Pno.) parts continue with their respective musical notation.

22

Voice 2

Pat - ri - o - tis - m is not e - nough

Voice 1

Deep down

Vc.

p

Pno.

mp

29

Voice 2

I must have no hat - red to - wards an - y - one.

Voice 1

be - yond race or class. we are all hu -

Vc.

Pno.

36

Voice 1

man be - ings

Vc.

pizz.

Pno.

41

Voice 3

f
War is a

Vc.

arco
mp

Pno.

mf

45

Voice 3

vic - try of force_____

f

The de - feat of rea - son_____

Voice 1

f

Deep down be - yond race or class_____

Vc.

Pno.

52

Voice 4

That

Voice 3

— The his-try of wo-men's pro - gress. makes it plain that

Voice 2

Pat - ri - o - tis - m is not e-nough! That

Voice 1

That

Vc.

Pno.

59

Voice 4
wo-men have ev - ery-thing to gain

Voice 3
wo-men have ev - ery-thing to gain From a vic - try of rea - son_____

Voice 2
wo-men have ev - ery-thing to gain

Voice 1
wo-men have ev - ery-thing to gain

Vc.

Pno.

64

Voice 3
It's not e-nough!

Voice 2
It's not e-nough!

Voice 1
we are all hu - man be - ings.

Vc.

Pno.

ROSE ROSENBURG
Of Bethnal Green:

5

69

Voice 2

I've got an idea. Try this on for size..... What if, in the future women refuse to take over men's work unless our Members of Parliament

All - Clap

Vc.

mp

Pno.

76

Voice 2

are released from their duties to fulfil our places. See how they like making dinner and putting the washing out -

All - Clap

Vc.

X3

p

Pno.

CLARA GILBERT COLE
Nurse and poet

82

Voice 4

Stop the war! War won't pay!

Voice 1

We are all hu - ma be -

All - Clap

All - Stamp

Vc.

f

Pno.

87

Voice 4 *mp*
Stop the war! War won't pay! Stop the war! War won't pay! Stop the war! War won't pay!

Voice 3

Voice 2 *f*
Pat - ri - o - tis - m is not e - nough!

Voice 1
ings. *f*
We are all hu - ma be -

Vc.

Pno.

93 *f* SHOUT MRS PETHICK-LAWRENCE

Voice 4 War won't pay! Stop the war! Stop the war! Wo-men have ev-ery-thing to gain!

Voice 3 *f* SHOUT
War won't pay! Stop the war! Wo-men have ev-ery-thing to gain!

Voice 2 *f* SHOUT
War won't pay! Stop the war! Wo-men have ev-ery-thing to gain!

Voice 1 *f* SHOUT
ings. Stop the war! Wo-men have ev-ery-thing to gain!

Vc. *mp* Feathery

Pno. *mp*

99

Voice 4

Voice 3

Voice 2

Voice 1

Vc.

Pno.

It's not e-nough!

It's not e-nough!

Sing/Shout *ff*

The bed-rock of hu-man-it-y is mo-ther-hood. Wo-men the world o-

It's not e-nough!

106

Voice 4

Voice 3

Voice 2

Voice 1

Vc.

Pno.

The pres-erv-a-tion of

The pres-erv-a-tion of

ver! have one pass-ion. One vo-ca-tion! The pres-erv-a-tion of

The pres-erv-a-tion of

f

f

113

Voice 4
hu-man life.

Voice 3
hu-man life.

Voice 2
hu-man life.

Voice 1
hu-man life.

Solo Whist.

All - Clap

All - Stamp

Vc.

Pno.

mf

f

ff

120

Voice 3
ff
We will keep a-go-ing we will keep a-go-ing we will keep a-go-ing we will keep a-go-ing

Solo Whist.

All - Clap

All - Stamp

Vc.

Pno.

f

127 *ff*

Voice 4: We will keep a - go - ing we will keep a - go - ing we will keep a - go - ing we will keep a - go - ing Break be - fore we bend! _____

Voice 3: *ff* We will keep a - go - ing we will keep a - go - ing we will keep a - go - ing we will keep a - go - ing Break be - fore we bend! _____

Voice 2: *ff* We will keep a - go - ing we will keep a - go - ing we will keep a - go - ing we will keep a - go - ing We will meet a - gain!

Voice 1: *ff* We will keep a - go - ing we will keep a - go - ing we will keep a - go - ing we will keep a - go - ing We will meet a - gain!

Solo Whist. _____

All - Clap *ff* _____

All - Stamp _____

Vc. *ff* _____

Pno. *ff* _____

133

Voice 4: _____ We will meet a - gain! We will meet a - gain! The world is our coun - try _____

Voice 3: _____ We will meet a - gain! We will meet a - gain! The world is our coun - try _____

Voice 2: We will meet a - gain! We will meet a - gain! We will meet a - gain! We will keep a - go - ing we will keep a - go - ing

Voice 1: We will meet a - gain! We will meet a - gain! We will meet a - gain! We will keep a - go - ing we will keep a - go - ing

Solo Whist. _____

All - Clap _____

All - Stamp _____

Vc. _____

Pno. _____

139

Voice 4: we will keep a - go-ing we will keep a - go-ing Break be fore we bend! We will meet a-gain!

Voice 3: we will keep a - go-ing we will keep a - go-ing Break be fore we bend! We will meet a-gain!

Voice 2: we will keep a - go-ing we will keep a - go-ing We will meet a - gain! We will meet a-gain! We will meet a-gain!

Voice 1: we will keep a - go-ing we will keep a - go-ing We will meet a - gain! We will meet a-gain! We will meet a-gain!

Solo Whist. *ff*

All - Clap *ff*

All - Stamp *ff*

Vc. *ff*

Pno. *ff*

MALE VOICE: SILENCE!

145

Voice 4: We will meet a-gain! The world is our coun - try

Voice 3: We will meet a-gain! The world is our coun - try

Voice 2: We will meet a-gain! The world is our coun - try

Voice 1: We will meet a-gain! The world is our coun - try

Solo Whist. *ff*

All - Clap

All - Stamp

Vc. *f*

Pno. *f* *p*

152 *Whisper!*
pp

Voice 4
We will keep a - go - ing we will keep a - go - ing we will keep a - go - ing we will keep a - go - ing And break be - fore we bend.

Voice 3
Whisper!
pp
We will keep a - go - ing we will keep a - go - ing we will keep a - go - ing we will keep a - go - ing break be - fore we bend.

Voice 2
Whisper!
pp
We will keep a - go - ing we will keep a - go - ing we will keep a - go - ing we will keep a - go - ing break be - fore we bend.

Voice 1
Whisper!
pp
We will keep a - go - ing we will keep a - go - ing we will keep a - go - ing we will keep a - go - ing break be - fore we bend.

Pno.

Ped.

I'd like a ticket, please.

Oliver Emanuel

Gareth Williams

$\text{♩} = 90$

Piano

pp

6

Voice

p

I'd like a tick-et

Pno.

p

11

Voice

$\text{♩} = 90$

please to see my son... I'd like a tick-et to where

Pno.

15

Voice

pp

ev-er it is— he hap-pens to be. I wan-na go to where he is.

Vc.

pp

Pno.

pp

20

Voice

I wan-na go to him.

Vc.

mp

Pno.

pp

25

Voice

mp

I don't care if it's the Somme.

Vc.

Pno.

p

28

Voice

I don't care if it's Ver - dun. I don't care if it's Ar - ras.

Vc.

Pno.

32

Voice

I don't care if it's Yp-res

pp

I wan-na go to where he

Vc.

p

p

Pno.

pp

37

Voice

is.

mp

Let me get to Vi-my Ridge.

Let me get to Loos.---

Vc.

mp

p

mp

Pno.

mp

42

Voice

Take me to De-ville Wood

Let me get_ to Me - nin.

mf

I heard of a place called Neuve

Vc.

mf

Pno.

mf

47

Voice

Cha-pelle. I don't care, I don't care. I'd

Vc.

Pno.

mp *p* *pp* *p*

52

Voice

like a tick-et to see my son._____

Vc.

Pno.

f *pp*

56

Vc.

Pno.

pp

60

Vc.

mf *mp* *mp* *p* pizz. 5

Pno.

mf *mp* *p*

66

Vc.

If needed

Pno.

Red.

74

Vc.

Pno.

Red. *Red.*

80

Vc.

Pno.

Red.

Gertrude's Song

Oliver Emanuel

Gareth Williams

$\text{♩} = 70$

Gertrude

mp

That should be us Har-ry.

Piano

p

Ped.

7

Gertrude

You and me, you and me, you and me. Out for a stroll.

Pno.

Ped.

12

Gertrude

on a beau-ti-ful day. Like it used to be used to be

Pno.

Ped.

16

Gertrude

used to be. Back in the

Pno.

Ped.

20

Gertrude

day, When the world was the right way up You used to hold.

Pno.

Ped.



27

Gertrude

You used to hold my hand.

Pno.

Ped.



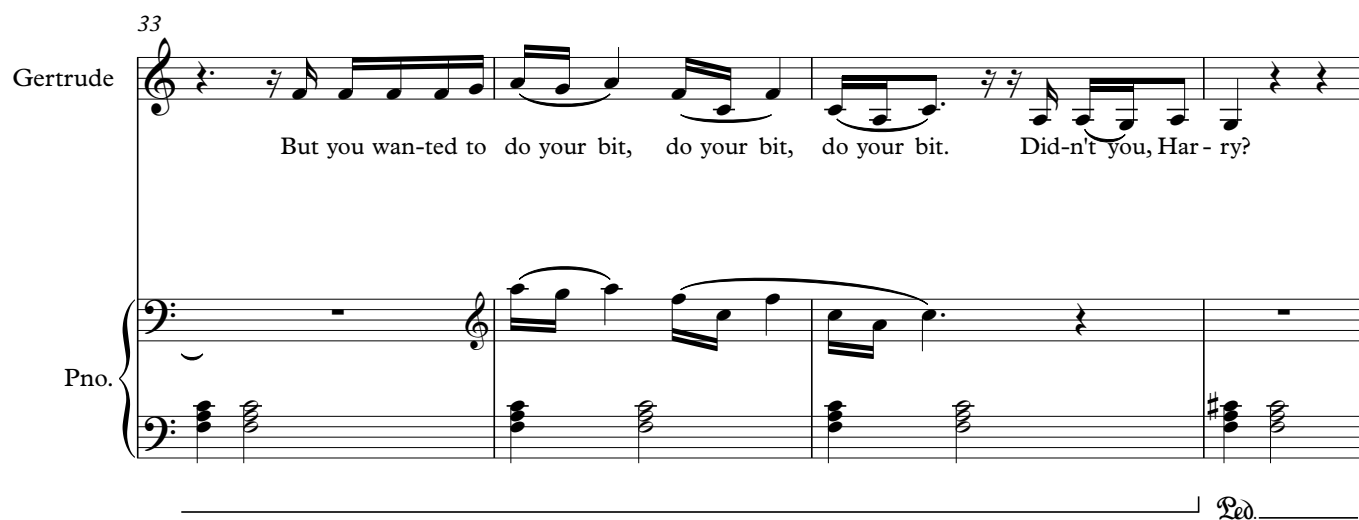
33

Gertrude

But you wan-ted to do your bit, do your bit, do your bit. Did-n't you, Har-ry?

Pno.

Ped.



37

Gertrude

You were so proud. That's how I re-mem - ber you.

Pno.

Red.

40

Gertrude

Strong and proud, strong and proud, strong and proud. Why the hell

Pno.

Red.

44

Gertrude

— did-nt you tell me what was go-ing on? you let me think. You let me

Pno.

Red.

50 *ppp*

Gertrude *f*

think things would be o-kay. I hate you for hi - ding the

Pno. *pp*

Vc. *f*

Red.

55

Gertrude

truth from me. I hate you for ma-king me a fool. I

Pno. *p*

Vc. *f*

Red.

60

Gertrude *p*

hate you for lea ving me. with a bro - ken heart A lit-tle

Pno. *f* *p* *pp*

Vc. *f*

Red.

67

Gertrude

girl who'll ne-ver hear your name a - gain. I have to stay

Pno.

f

Vc.

f

73

Gertrude

si - lent now, Har ry_ I have to learn_ to shut my

Pno.

Vc.

80

Gertrude

mouth_ I can't talk_ a-bout you to an-y one!_ I have to

Pno.

ff

Vc.

ff

6 85

Gertrude

say good bye say good bye— say good bye-with-out say-ing good-bye.

f *mf*

Pno.

Vc.

f

Red.

90

Gertrude

And I hope one day. I hope one day.

p

Pno.

Vc.

p

Red.

97

Gertrude

I'll say your name a - gain Ha -Har - ry!

Lyrical

Pno.

Vc.

Red.

103 *mf* *f* 7

Gertrude

Har-ry. Ha -Har ry.---

Pno.

Ped. Ped. Ped.

Vc.

108 *p* *mp*

Gertrude

Har - ry. Har - ry

Pno.

Ped. Ped.

Vc.

114 *p* *mf*

Gertrude

Har - ry! Har - ry!

Pno.

Ped. Ped.

Vc.

119 *ppp*

Gertrude

Har-ry Har ry Har ry

Pno. *ppp*

Ped.

Vc. *p*

124

Pno.

Ped.

Vc.

131

Pno.

Ped.

Vc.

137

Pno. *pppp*

Ped.

Vc.

The Letters

♩. = 115

Violoncello

p *mf*

Piano

p

Red.

9

Vc.

mf

Pno.

Red.

16

Vc.

Pno.

Red.

23

Vc.

Pno.

Red.

30

Vc.

Pno.

Red.

37

Vc.

Pno.

pp

Red.

42

Vc.

Pno.

mf *f*

Red.

47

Vc.

Pno.

p

Red.

54

Vc.

Pno.

Red.

Measures 54-58. Vc. part: eighth notes with stems down. Pno. part: right hand has eighth notes, left hand has quarter notes. Red. marking under first two measures of Pno. part.

59

Vc.

Pno.

Red.

Measures 59-63. Vc. part: eighth notes with stems down, some with accents. Pno. part: right hand has eighth notes, left hand has quarter notes. Red. marking under measures 59 and 60 of Pno. part.

64

Vc.

Pno.

f

mf

p

Red.

70

Vc.

Pno.

Red.

77

Vc.

Pno.

mf

p

mf

84

Vc.

Pno.

ff

ff

Gertrude and Lady Arkwright

♩=90

91

pizz.

arco

Vc.

pp

Pno.

pp

Ped.

91 92 93

94

pizz.

Vc.

Pno.

94 95 96 97

Glasgow Central Station

99

Vc.

pizz.

arco

pizz.

p

Pno.

Red.

105

Vc.

arco

pizz.

mf

p

Pno.

Red.

Mrs Byers: It's just better. Trust me.

110

Vc.

arco

pizz.

pp

Pno.

Red.

END OF SCENE

Right, come on everyone.
That's our train.

112

Vc.

Pno.

Red.

Red.

119

Vc.

Pno.

Red.

Red.

Repeat if necessary

306:Day Final Song

$\text{♩} = 80$

Voice 1

Voice 2+3

Voice 3+4

Male Voice

percuSSION - hit/stamp/clap/kick

TUTTI

Violoncello

Piano

mf *ff* *p* *mp*

We are go - ing for - ward

Lots of the pedal

Voice 1

Voice 2+3

Voice 4+5

Male Voice

Vc.

Pno.

ff *p*

Ped.

9

Voice 1 *mp* We are go - ing

Voice 2+3 *mp* We are go - ing

Voice 4+5 *mp* We are go - ing

Male Voice *mp* We are go - ing

Vc. *mf* *ff* *mp*

Pno. *ff* *mp*

Red.



13

Voice 1 *f* for - ward.

Voice 2+3 *f* for - ward.

Voice 4+5 *f* for - ward.

Male Voice *f* for - ward.

Vc. *ff* *mf* *f*

Pno. *ff* *mp*

Red.

16

mf

Voice 1 You can starve us and throw

Voice 2+3 You can starve us and throw

Voice 4+5 You can starve us and throw

Male Voice You can starve us and throw

P. *ff*

Vc. *f*

Pno. *f* *pp*

Red.



18

fff

Voice 1 us in pri - son or kill us But

Voice 2+3 us in pri - son or kill us But

Voice 4+5 us in pri - son or kill us But

Male Voice us in pri - son or kill us But

P. *ff*

Vc. *mf* *f*

Pno. *mf*

Red.

22

Voice 1 *pp* no mat - ter what you do! *ff* we will be heard.____

Voice 2+3 *pp* no mat - ter what you do! *ff* we will be heard.____

Voice 4+5 *pp* no mat - ter what you do! *ff* we will be heard.____

Male Voice *pp* no mat - ter what you do! *ff* we will be heard.____

P. *pp* *ff*

Vc. *pp* *ff*

Pno. *ff* *pp* *ff*

26

Voice 1 *ff* we will be heard.

Voice 2+3 *ff* we will be heard.

Voice 4+5 *ff* we will be heard.

Male Voice *ff* we will be heard.

P. *p* *ff*

Vc. *ff*

Pno. *ff*

30

Voice 1

Voice 2+3

Voice 4+5

Male Voice

P.

Vc.

Pno.

p *ff*

p *f*

33

Voice 1

Voice 2+3

Voice 4+5

Male Voice

P.

Vc.

Pno.

ff

ff

ff

f

f

we will be heard. _____

we will be heard. _____

we will be heard. _____

we will be heard. _____

ff

f

36 *ff*

Voice 1
we will be heard. _____

Voice 2+3
we will be heard. _____

Voice 4+5
we will be heard. _____

Male Voice
we will be heard. _____

P.
8/8 4/4

Vc.
ff

Pno.
ff

Detailed description: This musical score page, numbered 36, features five vocal staves and two piano staves. The vocal parts (Voice 1, Voice 2+3, Voice 4+5, and Male Voice) are written in treble clef with a key signature of one flat and a time signature of 8/8. They all sing the phrase 'we will be heard.' with a long, sustained note at the end. The piano accompaniment consists of a Percussion part (P.) and a Violoncello/Double Bass part (Vc.). The P. part has a short melodic line in 8/8 time followed by a rhythmic pattern in 4/4 time. The Vc. part plays a continuous, dense pattern of eighth notes in 8/8 time, marked with a fortissimo (ff) dynamic. The piano part (Pno.) is written in grand staff (treble and bass clefs) and plays a steady eighth-note accompaniment in 8/8 time, also marked with ff. The score concludes with a double bar line.